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PROVERB-SYNONYMS. — In his interesting article, “A pedagogia do povo Portugués” (*Portugalia*, Porto, 1901, vol. i. pp. 475-496), Professor F. A. Coelho cites some of the terms for “proverb” now or formerly in use in Portuguese : —

1. *Vervo*. Used by the cancioneiros of the thirteenth and fourteenth centuries.

2. *Exemplo*. Common in the fifteenth and sixteenth centuries.

3. *Refrão*. Borrowed from France in the Middle Ages.

4. *Adagio*. A literary word.

5. *Ditado*. Popular, in the sense of “proverb.”

6. *Proverbio*. A literary word, but becoming popular.

Of all these the author prefers the last.

LOSS OF ORNAMENTATION. — In his paper “Os palítos” (*Portugalia*, 1901, vol. i. pp. 627, 628), dealing with a fast disappearing folk-industry in Portugal, the making of toothpicks by hand, R. Monteiro notes that these little articles have now altogether lost the ornamentation they once had.

POINTS OF THE COMPASS. — In his paper on “Some Aboriginal Tribes of Western Australia” (*J. & Proc. R. Soc. N. S. W.*, Sydney, 1901-2, vol. xxxv. pp. 217-222), Dr. R. H. Mathews informs us concerning some of them that “the eight points of the compass are so familiarly fixed in their minds that, in directing another person where to find anything, they call out the compass-point in the most natural manner.”

PRIMITIVE PEACE-MAKERS. — Among the natives of Torres Straits, according to Dr. W. H. P. Rivers (*Man*, Lond., 1901, pp. 171, 172) the maternal uncle can stop a fight by a mere word, and the brother-in-law can do so also, though he seems to have less power in the matter.

“FUNNY MAN” OF TURKISH SHADOW-PLAY. — In his article on “Arabic Humor” (*Princeton Univ. Bull.*, 1902, vol. xiii. pp. 91-99), Professor E. Littmann observes concerning *Karagöz* or *Karaköz*, the name of the “funny man” in Arabic and Turkish shadow-plays : “It is almost certain that this name is derived from that of the Egyptian statesman Bahâ ed-Dîn Qara-qûsh, who played a political rôle under Saladdin and his successors.”

BIRDS AND MUSIC. — Darwin held that “the original music was the birds’ love song,” a theory rejected by Wallaschek, in his work on “Primitive Music.” It is, however, interesting to note that not a few legends of savage and barbarous peoples ascribe to *birds* the origin of music, song, and even speech. Chinese traditions derive their musical scale from a miraculous bird, while the Abyssinians think that, “St. Yared was the author of music, inspired as he was by the Holy Spirit, which appeared to him in the form of a pigeon, teaching him at the same time reading, writing, and music” (Wallaschek, p. 262). Wallaschek (p. 123) observes further : —